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# Yngwie



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# MALMEEN



# Yngwie

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## About The Book

Yngwie Malmsteen is one of today's most innovative players. This Swedish born guitarist has helped pioneer modern rock playing with his in-depth exploits in Neo-Classical, Metal, Rock and Blues. Combine these diverse influences with an incredible technical command of the instrument and you have the amazing style of Yngwie Malmsteen. In this book Yngwie provides us with an inside look into his unique style.



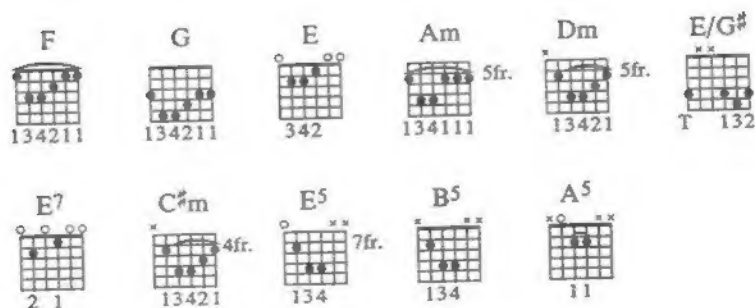
## ***Introduction***

In this book we are going to look at the incredible guitar style of Yngwie Malmsteen. On the cassette tape Yngwie demonstrates, at tempo and then slowly, the licks and patterns that are the foundation of many of his most famous solos. He also discusses his many picking techniques, scale choices, chord progressions, and equipment.

Yngwie, like many rock guitarists tunes his guitar down one half step to E $\flat$ . It is important, if you wish to play along with the recorded examples, that you tune your guitar to the tuning note Yngwie provides (1st string open).



# Opening Solo



First system of the Opening Solo, featuring chords F, G, and E.

The staff shows a melodic line in 4/4 time. The first measure is F, the second is G, and the third is E. The melody consists of eighth and quarter notes, with triplets in the final measure. The bass staff shows fret numbers for the T, A, and B strings.

Chord progression: F, G, E.

Bass staff fret numbers: T (7, 9, 10), A (10), B (19).

Second system of the Opening Solo, featuring chords Am, G, F, Dm, Em, and E.

The staff shows a melodic line in 4/4 time. The first measure is Am, the second is G, the third is F, the fourth is Dm, the fifth is Em, and the sixth is E. The melody consists of eighth and quarter notes, with triplets in the first measure and a triplet in the fifth measure. The bass staff shows fret numbers for the T, A, and B strings.

Chord progression: Am, G, F, Dm, Em, E.

Bass staff fret numbers: T (1, 1, 1, 3, 0, 1), A (2), B (2, 10, 12, 13, 15).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The piece is marked 'P.M.' (Piano Moderato). The score includes various musical notations such as triplets, slurs, and dynamic markings.

The first system of musical notation for 'The Rose Tree' consists of a treble clef staff and a three-part guitar tablature staff. The treble staff contains a melody with a whole note F, a half note Dm, and a triplet of eighth notes E, F, and G. The guitar tablature has three lines: Treble (T), Bass (B), and a middle line (A). The T line has a 7th fret, a (7) fret, and a triplet of 7, 9, and 10 frets. The B line has a (7) fret, a triplet of 7, 9, and 10 frets, and a (7) fret. The A line has a 7th fret, a (7) fret, and a triplet of 7, 9, and 10 frets.

E7 N.C.

P.M.

T  
A  
B

4 7 5 8 7 6 0 0 0 0 2 3 2 2 0 3 0 2 3 2 0 5 4 2 0 3 2 0 3 2



# 6 Opening Solo

3 3 3 3 3 3 3 3 3 3

P.M.

T

A

B 0 0 0 0 2 3 3 2 0 3 0 2 3 2 0 5 4 2 0 3 2 0 3 2

3 3 3 3 3 3 3 3 3 3

P.M.

T

A

B 0 0 0 0 2 3 3 2 0 3 0 2 3 2 0 5 5 7 8 5 7 5 8 7

C#m 8va

3

T

A

B 5 5 7 8 x x x x 21 19 17 16 19 17 16 14 17 16 14 12 16 14 12 11

(8va)

3

T

A

B 14 12 11 14 12 11 14 12 11 14 12 10 14 12 10 9 12 10 9 7 10 9 7 11 9 7 10 9 7 10 9

(8va)

3

T

A

B 7 10 9 7 5 5 7 9 7 5 9 7 5 9 1 (9) 9 (9) 13 14

\* Turn on digital delay

8va

*w/trem. bar*

T  
A  
B

(14) 12 15 16 21 21 16 19 16 19 16 19 16 19 13 16 13 16 13 16 13 16

The musical notation for the guitar solo is presented in two systems. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes, with some measures containing beamed eighth notes. The second system shows the same melody on a guitar tablature staff, with fret numbers (10, 13, 16, 13, 10, 13, 10, 13, 7, 10, 7, 10, 7, 10, 7, 10) written below the staff. The tablature staff is labeled 'TAB' on the left. The notation is for the guitar solo in 'The Sound of Silence' by Simon & Garfunkel.

\* Turn off digital delay

- \* Turn off digital delay



# 8 Opening Solo

8va -----

Am

T 17 15 13 12 13 15 12 13 15 12 12 13 12 12 10 13 12 10 12 12 10 9 12 10 9 12

A

B

T 9 10 12 9 10 12 10 9 12 9 9 10 12 8 12 13 12 10 13 12 10 12

A 9 10 12 9 10 12 10 9 12 9 10 12 9 10 12 10 12 9 10 12

B

T 12 10 9 10 9 7 9 7 10 7 7 10 7

A 12 10 9 10 9 7 9 7 10 7 7 10 7

B

B<sup>5</sup>

w/trem. bar

T 7 10 7 10 10 10 8 8 9 9 7 9 7 9 7

A 7 10 7 10 10 10 8 8 9 9 7 9 7 9 7

B

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes triplets and a quintuplet. Fretting lines T, A, and B show corresponding fret numbers.

Second system of musical notation. Treble staff includes a wavy line (tremolo) and a note marked '8va'. Fretting lines T, A, and B show fret numbers, including a bar line and the number 19.

Third system of musical notation. Treble staff shows a sequence of notes with a wavy line at the end. Chord symbols E, Am, G, and F are placed above the staff. Fretting lines T, A, and B show fret numbers, including a bar line and the number 14.

Fourth system of musical notation. Treble staff shows a sequence of notes with a wavy line at the end. Chord symbols Dm, Em, F, and G are placed above the staff. Fretting lines T, A, and B show fret numbers, including a bar line and the number 15.

E (8va) Am G

T 16 16 17 16 18 16 17 17 18 17 15 17 13 15 13 12 13 12 14 12

A

B

F (8va) Dm Em

T 17 12 13 12 13 15 12 15 13 12 15 12 14 17 19 20 20 (20) 19 17

A (14)

B

F (8va) G Dm Em

T (17) 17 19 20 20 (20) 19 17 (17) 17 19 19 (19) 17 19 19

A

B

F (8va) E7

T (19) 12 10 12 13 12 10 13 12 10 12 0 12 10 9 10 9 7 10 9 7 9 7 8 7 5 8 5 4

A

B

N.C.

First system of musical notation. Treble clef staff with melody. Fretboard staves (T, A, B) show fret numbers: 0, 0, 0, 7, x, 7, 0, 0, 0, 0, 0, 0, 7, x, 7, 0, 0, 0, 5, 7, 0.

Second system of musical notation. Treble clef staff with melody. Fretboard staves (T, A, B) show fret numbers: 0, 0, 0, 7, x, 7, 0, 0, 0, x, x, x, 7, 0, 7, 5, 0, 7, 5, 0, 7, 4, 5, 7. P.M. (Pickup Measure) indicated.

Third system of musical notation. Treble clef staff with melody. Fretboard staves (T, A, B) show fret numbers: 0, 0, 0, 7, x, 7, 0, 0, 0, 12, 0, 0, 0, 7, x, 7, 0, 0, 0, 5, 7, 0. P.M. (Pickup Measure) indicated.

Fourth system of musical notation. Treble clef staff with melody. Fretboard staves (T, A, B) show fret numbers: 0, 0, 0, 7, x, 7, 0, 0, 0, 0, x, x, 7, 0, 7, 5, 0, 7, 5, 0, 7, 4, 5, 7. P.M. (Pickup Measure) indicated. Final chord marked with V and A5.



# Licks, Arpeggios And Classical Phrases

In this first section Yngwie shows some of his favorite licks, arpeggios, and classically influenced phrases. Pay close attention to the right hand pick directions as he uses various picking techniques, such as strict alternate and sweep picking, to execute his ideas. Practice the licks slowly and precisely, gradually working them up to faster tempos. It is also good to play the ideas in as many different keys as you can. Above all, incorporate them into your own playing as soon as possible.

## Example 1

This first example is derived from an E diminished arpeggio (E G B $\flat$  D $\flat$ ). Note the combination of sweep picking and slurs. Slurs and sweeps enable you to move faster than strict alternate picking—which can sound very mechanical—and tend to give your lines more of a sense of phrasing.

The musical notation for Example 1 consists of two systems, each with a treble clef and a 4/4 time signature. The first system shows a sequence of arpeggiated chords (V, V6, V, V6, V, V, V) with slurs and sweeps. The fret numbers for the first system are 9, 8, 2, 3, 2, 8, 6, 9, 5, 6, 5, 9, 6, 8, 9, 8, 6, 12, 9, 11, 12, 11, 9. The second system continues the sequence with higher fret positions (15-21) and includes a vibrato (vib) marking. The fret numbers for the second system are 15, 12, 14, 15, 14, 15, 18, 15, 17, 18, 17, 15, 21.

## Example 2

An A minor arpeggio (A C E). Note again the use of slurs and glide picking.

## Example 3

An A minor arpeggio beginning in 1st position and moving up to the 17th position. Notice that the fingerings in each position are derived from three-string Am chord voicings in the 1st, 5th, 8th, 12th, and 17th positions (see chord frame boxes).

## Example 4

This next example is derived from the A minor scale. This is a three note pattern sliding up and down the string. Yngwie uses alternate picking for most of the lick but towards the end he mixes in some slurs. Notice the  $G\sharp$  at the end of the lick. This could be thought of as being derived from the A harmonic minor scale. The  $G\sharp$  resolves nicely to A

Am

17 13 17 15 13 10 13 12 10 12 15 13 12 8 12 10 0

T  
A  
B

10 13 12 10 7 10 8 7 8 12 10 8 5 8 7 5 7 10 8 7 4 7 5 4 5

T  
A  
B

## Example 5

Use strict alternate picking. Swing the pick from your wrist, keeping your hand very relaxed.

Am

7 4 5 7 8 5 7 8 10 7 8 10 12 8 10 12 13 8 12 13 15 12 13 15 17

T  
A  
B

## Example 6

Here we are going to use an echo supplied by a digital delay unit to give the impression of playing twice as fast as we really are. Note that the echo does not immediately follow the note, but comes three 16th notes later.

Editors note: This can be a very difficult technique to master. Your timing and synchronization with the delay unit are critical. Try the following:

1) Set the delay time to around 300 milliseconds (ms). For live performance you will have to adjust it based on the tempo of the song.

2) Adjust the delay for one repeat, no modulation or feedback. You should hear one clean slapback with the same volume as the original note.

3) Count 16th notes (1 e & a, 2 e & a, etc.), and play on the downbeats. Adjust the repeat so that the echo sounds on the fourth 16th (a): 1 (a)2 (a)3 (a)4 (a)

4) Once you can play the above pattern, begin playing eighth notes (1 & 2 & 3 & 4 & ); the echo will turn it into a 16th note pattern. Remember: The echo does not come after the first note is struck; it comes after the second note.

For other examples of this technique check out "Fun Ranch Boogie" by Albert Lee and "Flight Of The Wounded Bumble Bee" by Nuno Bettencourt.

"Echo Lick" notated with effect:

Em  
8va

"Echo Lick" notated without effect:

Em  
8va

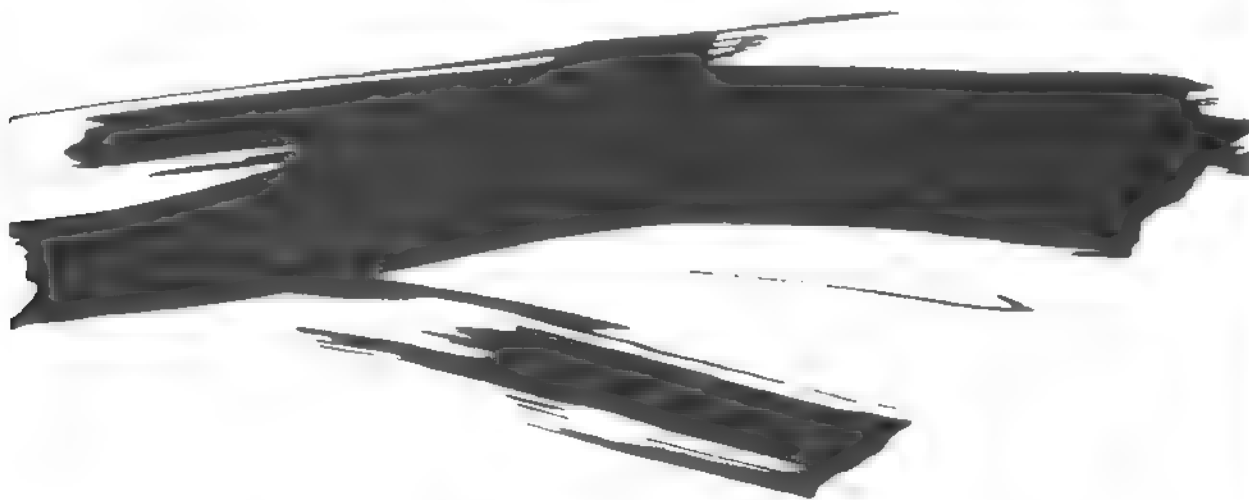


## Example 7

This is an excellent illustration of the "three note per string" concept of fingering scales. Many guitarists feel they can play faster by fingering three notes on every string. On the tape Yngwie plays this example with slurs and then with strict alternate picking (except for the two slurs shown). This example is derived from the A minor scale (A B C D E F G A); the G $\sharp$  towards the end of the lick shows a change to A harmonic minor (A B C D E F G $\sharp$  A).

First system of musical notation (measures 1-4) in 2/4 time. The treble clef staff shows a scale with slurs over measures 1-2 and 3-4. Below the staff, a diagram shows the fretboard with notes 13, 15, 17, 13, 15, 17, 15, 13, 17, 15, 13, 12, 13, 15, 12, 13, 15, 13, 12, 15, 13, 12. The strings are labeled T (Treble), A (A), and B (Bass).

Second system of musical notation (measures 5-8) in 2/4 time. The treble clef staff shows a scale with slurs over measures 5-6 and 7-8. Below the staff, a diagram shows the fretboard with notes 10, 12, 13, 10, 12, 13, 12, 10, 13, 12, 10, 13, 10, 9, 12, 10, 9, 12. The strings are labeled T (Treble), A (A), and B (Bass).





### Example 10

The harmonic minor scale is a minor scale with a raised 7th (1 2  $\flat$  3 4 5  $\flat$  6 7 8). Example 10 is derived from the C harmonic minor scale (C D E $\flat$  F G A $\flat$  B C). It works well over both the tonic chord (Cm) and the dominant chord (G7). When played over G7 this scale will give you the sound of a G7 (#5  $\flat$  9).

[illegible]

### Example 11

This next pattern spans the neck from low to high. Use a light palm mute throughout. Gently rest the palm of your picking hand on the bridge of your guitar. Allow your palm to touch the strings just enough to mute them. This stops the note from ringing, giving you a more staccato attack.

The musical score for 'The Rose Tree' is presented in a three-part vocal arrangement (T, A, B) and a treble clef. The time signature is 4/4. The melody is written in a treble clef with a key signature of one sharp (F#). The notes are numbered 1 through 12, corresponding to the lyrics. The arrangement includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notes are numbered 1 through 12, corresponding to the lyrics. The arrangement includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The notes are numbered 1 through 12, corresponding to the lyrics.

## Example 12 (Echo Etude)

In the following example the delay is set to repeat two beats after the note is played, the note played on beat one is repeated on beat three etc. The volume control is used to fade the notes in, giving a violin-like effect. On the tape you will first hear the "Echo Etude" and then you will hear it again with the echo mixed further into the background, allowing you to more easily separate what Yngwie plays from the echo. This transcription is taken from the second version.

### Echo Etude

8va

The musical score for "Echo Etude" is presented in four systems, each consisting of a standard musical staff and a corresponding fretboard diagram below it. The fretboard diagrams are labeled T (Treble), A (Ab), and B (Bb). The score includes various musical notations such as eighth notes, quarter notes, and slurs, as well as fret numbers for each note.

**System 1:** Treble clef, 4/4 time. Fretboard diagram shows frets 19, 17, 19, 15, 19, 14, 19, 17, 15, 14, 15, 12, 15, 10, 15, 12, 10, 12, 0, 12, 7, 12, 0.

**System 2:** Treble clef, 3/4 time. Fretboard diagram shows frets 7, 8, 5, 8, 0, 8, 7, 5, 4, 7, 5, 4, 5, 7, 0, 5, 8, 5, 7, 12.

**System 3:** Treble clef, 4/4 time. Fretboard diagram shows frets 11, 12, 0, 12, 7, 0, 10, 7, 0, 10, 7, 0, 9, 9, 7, 5, 7, 5, 4.

**System 4:** Treble clef, 2/4 time. Fretboard diagram shows frets 7, 7, 3, 2, 0, 2, 3, 2, 2, 4, 5, 4, 5, 4, 5, 7, 8, 0, 7, 0.



# 20 Licks, Arpeggios and Classical Phrases

First musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (5, 8, 8, 7, 8, 5, 8, 4, 0, 4, 7, 8, 7, 5, 7, 6, 7, 8, 11, 12, 11, 12, 10).

Second musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (8, 10, 7, 8, 10, 7, 8, 9, 7, 8, 9, 5, 8, 4, 5, 7, 4, 5, 7, 4).

Third musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (7, 7, 9, 10, 9, 10, 9, 10, 12, 13, 10, 13, 10, 12, 10, 8, 10, 7, 8). Includes trills (tr) and a 2/4 time signature.

Fourth musical system showing a treble clef staff with a melodic line and a bass staff with fingerings (T, A, B) and fret numbers (10, 9, 10, 9, 7, 9, 10, 7, 9, 7, 5, 4). Includes a 2/4 time signature.

First system of musical notation. The treble staff contains a melodic line with eighth and quarter notes. The bass staff shows fingerings: 7, 5, 5, 3, 2, 5, 0, 4, 7, 5, 0, 6, 9, 7.

Second system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, including a triplet. The bass staff shows fingerings: 10, 9, 10, 9, 10, 7, 0, 10, 12, 10, 13, 12, 10, 9, 10, 9, 10, 9, 10, 9, 12, 11.

Third system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, including a triplet. The bass staff shows fingerings: 12, 9, 10, 12, 9, 10, 9, 10, 12, 8, 10, 9, 7, 5, 4, 7, 7, 9, 2, 0.

Fourth system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, including a triplet. The bass staff shows fingerings: 12, 10, 14, 14, 13, 12, 17, 12, 13, 15, 12, 13, 15, 12, 13, 14, 13, 13, 14, 10, 13, 9, 10, 12, 10, 12, 10.

8va

First musical system showing a treble clef staff with a 2/4 time signature, a 4/4 time signature, and a 3/4 time signature. It includes a guitar tablature below with fret numbers 9, 14, 12, 10, 13, 10, 16, 13, 19, 16, 16, 22, and a finger number 1.

Second musical system showing a treble clef staff with a 3/4 time signature and a 4/4 time signature. It includes a guitar tablature below with fret numbers 12, 10, 13, 12, 13, 12, 10, 9, 10, 9, 10, 9, 12, 12, 9, 10, 12, 9, 10, 12, 9.

Third musical system showing a treble clef staff with a 4/4 time signature. It includes a guitar tablature below with fret numbers 10, 9, 11, 12, 10, 7, 9, 7, 5, 6, 4, 7, 5, (5), 7, 10, 12, 10, 9, 9, 7, 5, 6, 4, 7, 5.

Fourth musical system showing a treble clef staff with a 4/4 time signature. It includes a guitar tablature below with fret numbers 9, 7, 10, 9, 12, 10, 9, 9, 7, 5, 6, 4, 7, 5, 5, 8, 5, 5, 5, 8, 12, 8, 10, 9, 10, 12.

8va - ... 1

T 17 12 13 12 20 19 17 16 17 17 10 17 15 13 15 12 13 14 12 13 14

A 14

B

T

A (14) 10 9 10 12 12 8 7 5 7 8 7 7 6 7 9 10 9

B

T

A 7 10 9 10 7 10 5 10 9 7 10 6 8 7 5 9 2 0 4 5

B

T

A 7 9 7 9 7 9 10 9 10 12 13 10 12 17 17

B 0 7



# Segments From Compositions

Besides being a true innovator in neo-classical improvising, Yngwie is also a fine composer. In this section he shares some excerpts from some of his best known compositions.

## Example 13

This opening segment from "Demon Driver" is built on simple major and minor chords on the first three strings. If you are unfamiliar with these basic chord shapes practice the following C major "chord scales". The first chord scale consists of four note voicings with the root in the bass. The second chord scale has the 3rd in the bass and the third chord scale has the 5th in the bass.

C major "chord scales":

w/Root in bass                      w/3rd in bass

Em   F   G   Am   Bm7(b5)   C   Dm   Em      C   Dm   Em   F   G   Am   Bm7(b5)   C

The diagram shows two sets of chord shapes on a treble clef staff. The first set, labeled 'w/Root in bass', shows chords Em, F, G, Am, Bm7(b5), C, Dm, and Em. The second set, labeled 'w/3rd in bass', shows chords C, Dm, Em, F, G, Am, Bm7(b5), and C. Below each set is a tablature for strings T, A, and B, showing fingerings for frets 0 through 14.

String	Em	F	G	Am	Bm7(b5)	C	Dm	Em	C	Dm	Em	F	G	Am	Bm7(b5)	C
T	0	1	3	5	7	8	10	12	0	1	3	5	7	8	10	12
A	0	1	3	5	6	8	10	12	0	1	3	5	6	8	10	12
B	2	3	5	7	9	10	12	14	2	3	5	7	9	10	12	14

w/5th in bass

Am   Bm7(b5)   C   Dm   Em   F   G   Am

The diagram shows a set of chord shapes on a treble clef staff for the 'w/5th in bass' scale: Am, Bm7(b5), C, Dm, Em, F, G, and Am. Below is a tablature for strings T, A, and B, showing fingerings for frets 0 through 14.

String	Am	Bm7(b5)	C	Dm	Em	F	G	Am
T	0	1	3	5	7	8	10	12
A	1	3	5	6	8	10	12	13
B	2	4	5	7	9	10	12	14

# Demon Driver (Excerpt)

Chord diagrams for the first system:

- Bm** 7fr. (Bass: 7, 9, 10, 12)
- F#** 6fr. (Bass: 6, 8, 9, 10)
- Bm** 7fr. (Bass: 7, 9, 10, 12)
- F#** 6fr. (Bass: 6, 8, 9, 10)

First system musical notation (4/4 time):

Treble clef: Four measures of eighth-note triplets. Notes: B4, D5, F#5; A4, B4, D5; B4, A4, G#4; F#4, E4, D4.

Bass clef: Four measures of eighth-note triplets. Notes: 10, 7, 7; 7, 7, 10; 9, 6, 7; 6, 7, 6.

Chord diagrams for the second system:

- Bm** 7fr. (Bass: 7, 9, 10, 12)
- Db** 9fr. (Bass: 9, 11, 12, 14)
- D** 10fr. (Bass: 10, 12, 13, 15)
- A** 9fr. (Bass: 9, 11, 12, 14)

Second system musical notation (4/4 time):

Treble clef: Four measures of eighth-note triplets. Notes: B4, D5, F#5; A4, B4, D5; B4, A4, G#4; F#4, E4, D4.

Bass clef: Four measures of eighth-note triplets. Notes: 10, 7, 7; 7, 7, 12; 9, 9, 10; 14, 10, 10; 10, 11, 10; 10, 12, 9; 10, 9, 10; 9, 10, 9.

Chord diagrams for the third system:

- D** 10fr. (Bass: 10, 12, 13, 15)
- B** 11fr. (Bass: 11, 13, 14, 16)
- Em** 12fr. (Bass: 12, 14, 15, 17)
- B** 11fr. (Bass: 11, 13, 14, 16)

Third system musical notation (4/4 time):

Treble clef: Four measures of eighth-note triplets. Notes: B4, D5, F#5; A4, B4, D5; B4, A4, G#4; F#4, E4, D4.

Bass clef: Four measures of eighth-note triplets. Notes: 14, 10, 10; 10, 11, 10; 10, 14, 11; 12, 11, 12; 15, 12, 12; 12, 12, 12; 14, 11, 12; 12, 11, 12.

Chord diagrams for the fourth system:

- Em** 12fr. (Bass: 12, 14, 15, 17)
- Bdim7** (Bass: 11, 13, 14, 16)
- F#sus** 14fr. (Bass: 14, 16, 17, 19)
- F#** 14fr. (Bass: 14, 16, 17, 19)

Fourth system musical notation (4/4 time):

Treble clef: Four measures of eighth-note triplets. Notes: B4, D5, F#5; A4, B4, D5; B4, A4, G#4; F#4, E4, D4.

Bass clef: Four measures of eighth-note triplets. Notes: 15, 12, 12; 12, 12, 12; 16, 13, 15; 13, 15, 13; 19, 14, 14; 14, 14, 14; 19, 14, 14; 18, 14, 14; 14, 15, 14; 14, 14, 15.

## Rising Force (Excerpt)

(Em)

Allegro

The Wind

V   V   V  etc

T 15 12 12 15 12 12 15 12 12 14 12 12 15 12 12 17 12 12 15 12 12 14 12 12

A 12

B 12

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble staff features a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the second measure. The Alto and Bass staves provide harmonic accompaniment using a simplified notation system with numbers (12, 13, 14, 15) and slurs, indicating fingerings or specific notes on a five-line staff.

(D)

17 14 15 14 17 14 15 14 17 14 15 14 15 14 17 14 15 14 19 14 15 14 17 14 15 14 15

(Em)

T 19 15 17 19 7 3 5 7 19 15 17 19 7 3 5 7

A

B

(Am) (D)

T 20 17 17 20 8 5 5 8 19 17 17 20 8 5 5 8 17 14 15 15 5 2 3 2

A

B

(C)

T 17 14 15 14 5 2 3 2 15 12 13 15 9 0 1 3 15 12 13 15 9 0 1 3

A

B

(D<sup>dim7</sup>)

T 5 2 4 5 4 2 6 5 7 8 7 5 11 6 10 11 10 6 14 11 13 14 13 11

A

B

(Em)

T 17 14 16 17 16 14 20 17 19 20 19 17 21 1

A

B

## Example 15

This is the opening from "Trilogy Suite". This lick can be used over any phrygian type chord progression. A typical G phrygian sound would be the classic Spanish chord progression: C-B $\flat$ -A $\flat$ -G. The phrygian sound is typified by the last two chords of the progression: A $\flat$  maj to Gmaj. The G phrygian scale is the same as an E $\flat$  major scale played from G to G, and is spelled: G A $\flat$  B $\flat$  C D E $\flat$  F G. As you can see, this scale outlines a G minor chord (G B $\flat$  D G). This scale is a perfect choice for each chord in the progression except the G major. For the G chord (G B D G) we must change the B $\flat$  to B $\natural$  which gives us the scale used in this next lick—C harmonic minor: C D E $\flat$  F G A $\flat$  B C.

## Trilogy Suite (Excerpt)

Fast rock ♩ = 200

1. 2. 3.

4. G  
harm.

harm.

T 12 10 12 13 0 0 0 7 8 10 0 0 0 8 10 12 0 0 0 5 7 8

A

B

harm.

T 0 0 0 10 7 0 4 0 0 0 16 15 13 16 15 13 12 13 15 13 12 12

A

B

harm.

T 13 12 10 12 10 9 10 10 8 12 10 8 12 10 13 12 10 13

A

B

harm.

T 9 7 10 9 7 10 10 8 12 10 8 12 6 5 8 6 5 8 7 5 8 7 5 8

A

B

harm.

T 13 12 10 13 12 11 13 14 16 12 13 15 10 8 12 10 8 12 12 10 13 12 10 13

A

B



E7 Am F F#dim7

T  
A  
B

E Adim7 To Coda

T  
A  
B

E 8va D.S. al Coda

T  
A  
B

⊕ Coda E

T  
A  
B

Am 8va

T  
A  
B

## Blues Soloing

A surprising element of Yngwie Malmsteen's playing is his command of the blues. Influenced by rock and blues guitarists of the sixties and seventies, like: Clapton, Hendrix, and Ritchie Blackmore, Yngwie combines his lightning technique with these influences to perform incredible blues solos.





822

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef, Tenor, and Bass. The Treble Clef part is in G major (one sharp) and 2/4 time. It features a melody with eighth and sixteenth notes, often beamed together, and includes a key signature change to F major (one flat) in the final measure. The Tenor and Bass parts are in C major (no sharps or flats) and 2/4 time. They consist of fingerings (numbers 1-5) and breath marks (arcs) for a diaphragm exercise. The Tenor part includes a 1/2 note rest in the final measure, while the Bass part includes a 1 1/2 note rest.

Slow blues shuffle ♩ = 72 ( ♩ = ♩ )

E

T  
A  
B

B<sup>7</sup> A 8va

T  
A  
B

E (8va)

T  
A  
B

B<sup>7</sup> E 8va

T  
A  
B



E

5

3

3

3

1

1

1/2

w/trem. bar

\*Bend "G" string behind nut.

B7

3

3

1

A

3

3

3

E

B7

3

3

3



### Example 16

This is the basis for the first lick in the previous solo. Notice the use of a pedal tone (E) against an ascending chromatic line (drawn from the blues scale). This is somewhat similar to Example 9.

[illegible]

### Example 17

Example 17 is a variation of Example 16.

8va - - - -

1 1 1 2

19 18 17 20 17 17 20 19 17 19 17 19

## Example 18

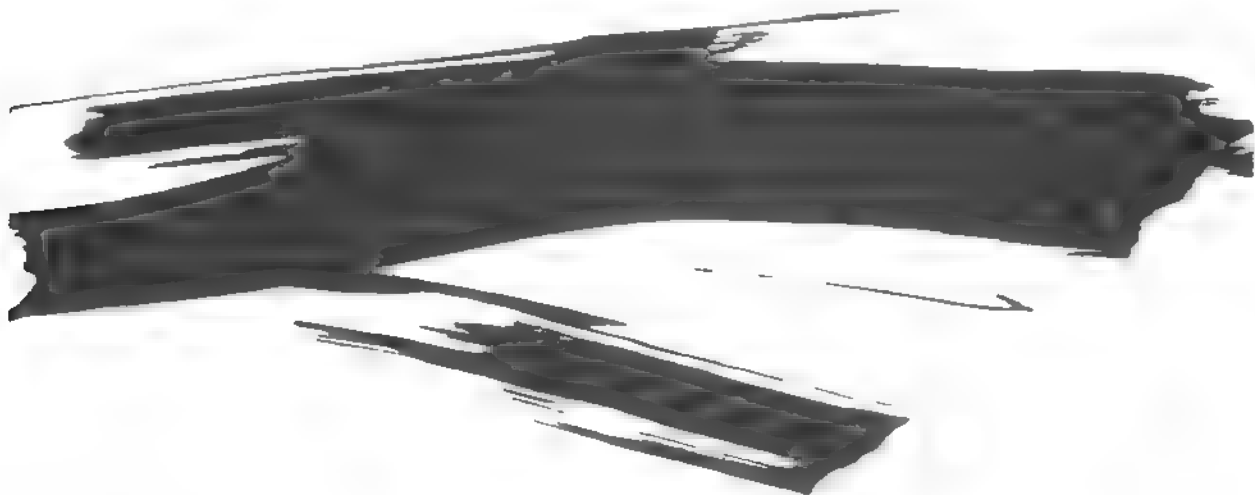
Here we have a hybrid scale that Yngwie often uses when playing blues solos. The scale is a combination of the E blues scale (E G A B $\flat$  B D) and E dorian scale (E F $\sharp$  G A B C $\sharp$  D). You can view this as basically a blues scale with an added 6th (C $\sharp$ ) and 9th (F $\sharp$ ).

Example 18 shows a hybrid blues scale in E major. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The scale is written in a single line of music, starting on E4 and ending on E5. The notes are E, G, A, B $\flat$ , B, D, F $\sharp$ , C $\sharp$ , E. The notes are grouped into triplets: (E, G, A), (B $\flat$ , B, D), (F $\sharp$ , C $\sharp$ , E). The notes are marked with a '3' below them. The notes are also marked with a '1/4' below them. The notes are marked with a '1/4' below them. The notes are marked with a '1/4' below them.

## Example 19

This is an example of a lick drawn from the scale shown in Example 18. You should experiment with this scale, trying to find as many licks and patterns as you can.

Example 19 shows a lick drawn from the scale in Example 18. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The lick is written in a single line of music, starting on E4 and ending on E5. The notes are E, G, A, B $\flat$ , B, D, F $\sharp$ , C $\sharp$ , E. The notes are grouped into triplets: (E, G, A), (B $\flat$ , B, D), (F $\sharp$ , C $\sharp$ , E). The notes are marked with a '3' below them. The notes are also marked with a '1/4' below them. The notes are marked with a '1/4' below them. The notes are marked with a '1/4' below them.



### Example 20

This is an excellent example of how to use finger taps. Yngwie is outlining an E7 chord (E G# B D), tapping the E with his right hand middle finger, and playing the B and D with his left. The left hand then descends chromatically down the fretboard until reaching G# and B. Meanwhile, the right hand continues to tap on E (another example of Yngwie's use of pedal tones). Since the lick begins and ends on notes from the E7 chord and has the E pedal the entire time, the chromatic notes in the middle add a sense of tension and release (when he arrives at the G# and B).

8va -

T  
A  
B

17 12 15 17 12 15 17 12 15 17 12 15 17 11 14 17 11 14 17 11 14 17 10 11 17 10 11 17 10 11 17 9

### Example 21

This example is derived from the E mixolydian scale (E F# G# A B C# D). Notice how the lick ends on the 3rd and 7th (G# & D) of the E7 chord; this is a very common blues sound.

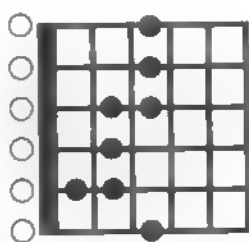
The musical notation for the guitar solo is presented on a grand staff. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 'TAB' label on the left. The solo consists of two measures. The first measure contains the following fret numbers: 12, 15, 12, 16, 12, 15, 12, 14, 13, 14, 12, 14, 12. The second measure contains the following fret numbers: 14, 12, 12, 11, 12. The notation includes various musical symbols such as eighth notes, sixteenth notes, and a double bar line.

## Example 22

Although this lick is essentially a variation of Example 21, it has a harder edged blues sound because of the G# (#3rd) at the end.

## Example 23

Used by all the great blues guitarists (check out the 1st position work of Stevie Ray Vaughan), this lick is built on one of the most popular guitar scale patterns ever: The 1st position E blues scale. The fingering for this pattern is shown in the fretboard diagram.



# Chord Progressions

In this section, we will explore how Yngwie improvises through various chord progressions.

## Progression 1

This first chord progression: Bm Bm/A Bm/G F# is very common; it has its roots in Flamenco music and is an excellent background for improvisation. The scale used here is F# phrygian (D major) with the addition of A# over the F# chord change which gives us B harmonic minor: B C# D E F# G A# B. (This progression is related to what we discussed earlier in Example 15.)

Moderate rock ♩ = 112

Bm Bm(2) Bm Bm(2) Bm/A Bm(2)/A Bm/A Bm(2)/A

PM. ————— 1

Measure	1	2	3	4	5	6	7	8
T	3	2	3	2	3	2	3	2
A	4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	0	0

\* Bm/G

F#sus

12

Measure	9	10	11	12
T	2	3	2	3
A	4	4	4	4
B	2	2	2	2

\*Can also be called Gmaj7

Bm Bm/A

5

T  
A  
B

Bm/G F#sus

8va

1

5

10

T  
A  
B

Bm (8va) Bm/A

1

5

3

w/trem. bar

T  
A  
B

Bm/G F#sus

3

9

3

T  
A  
B





## Progression 2

The following progression is an excerpt from Bedroom Eyes. Yngwie's use of the wah-wah pedal in the opening is very reminiscent of Jimi Hendrix.

### Bedroom Eyes (Excerpt)

Funk rock ♩ = 100

F#5

A5

F#5

\*w/wah-wah

8va

(8va)

w/trem. bar

The musical score is written for guitar and bass. The guitar part is in F# major (two sharps) and 4/4 time. The tempo is 100 bpm. The score is divided into four systems. The first system shows the opening of the piece, featuring a wah-wah pedal effect. The second system continues the melody with triplets. The third system shows a section with an 8va (octave up) marking. The fourth system concludes with a tremolo bar section. The bass line is a simple, rhythmic accompaniment, with fret numbers indicated below the staff. Chord symbols F#5, A5, and F#5 are indicated above the first system. The score includes various musical notations such as triplets, slurs, and dynamic markings.

(8va)  
G

hold bend

1 1 1/2 15 17 (17) 17 17 17 15 12 15 12

T  
A  
B

(8va)

15 12 12 14 15 12 15 12 15 15 15 12 (12) 12 15 12 15 12 15 14 12 12 14 12

(8va)

T  
A  
B

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth notes and quarter notes, with some notes beamed together. The second system is a guitar tablature, consisting of six horizontal lines labeled T (treble), A (middle), and B (bass) on the left. The tablature uses numbers 12, 14, 15, and (15) to indicate fret positions. The melody is written across the six lines, with some notes beamed together. The key signature and time signature are consistent with the first system.

14 14 14 14 14 12 12 12 12 10 10 10 0 3 0 2 0 2 0 2

5 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 0

\*w/trem bar

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15



# Progression 3

## Save Our Love (Rhythm Guitar Part)

Chord diagrams for the progression:

- C<sup>5</sup>**: 1 3 4
- C/B**: 1 4 4
- A<sup>5</sup>**: 1 1
- E/G<sup>#</sup>**: 4fr, T 1 3 2
- Am**: 2 3 1
- D/F<sup>#</sup>**: T 1 2 3
- G**: 3 2 4
- Fmaj<sup>7</sup>**: T 2 3 1
- Dm**: 3 1 1 1, 10fr.
- A/C<sup>#</sup>**: 3 1 2 1, 9fr.
- Gm**: 3 1 1 1
- Gm/F**: 1 1 1 1
- Esus**: 3 4
- F**: 8fr, 1 3 3 3
- F/E**: 7fr, 1 3 3 3
- Am/E**: 5fr, 3 1 1 1
- Dm**: 5fr, 1 3 4 2 1
- C**: 3 2 1
- G/B**: 2 4

Rock ballad ♩ = 66

Musical notation for the Rhythm Guitar part, showing chords and fingerings:

**System 1:** C<sup>5</sup> C/B A<sup>5</sup> E/G<sup>#</sup> (3) Am Am/G

**System 2:** F D/F<sup>#</sup> G E/G<sup>#</sup> (3)

**System 3:** Am Fmaj<sup>7</sup>

The notation includes treble and bass staves with fingerings (1-5) and holds. The bass staff often shows a simple bass line with fingerings like 5 3 2 1, 4 5 4 3, etc.

Am F

hold -

The first system shows a guitar melody starting on an A4 string, moving up stepwise to a high F, then down. The bass line consists of fret numbers: 0, 2, 2, 0, 1, 0, 2, 2, 0, 1, 0, 2, 2, 0, 1, 0, 2, 3.

Dm A/C# Dm A/C#

hold -

The second system continues the melody with Dm and A/C# chords. The bass line fret numbers are: 12, 10, 10, 10, 10, 12, 9, 10, 9, 11, 12, 10, 10, 10, 12, 11, 9, 10, 9, 11.

Gm Gm/F Esus E

hold - w trem bar

The third system includes Gm, Gm/F, Esus, and E chords. The bass line fret numbers are: 5, 3, 3, 3, 3, 3, 5, 3, 3, 3, 3, 2, 2, 0, 0, 2, 0, 2, 1, 2, 0.

F F/E Dm

PM hold -

The fourth system features F, F/E, and Dm chords. The bass line fret numbers are: 8, 10, 10, 8, 10, 10, 8, 10, 10, 7, 10, 7, 5, 5, 7, 0, 7, 7, 9, 10, 12, 10, 12, 10, 9, 10, 9, 7.

F Am/E Dm C G/B Am E/G#

1/2 tr

The fifth system concludes with F, Am/E, Dm, C, G/B, Am, and E/G# chords. The bass line fret numbers are: 9, 9, 7, 5, 3, 5, 3, 2, 5, 3, 2, (3).



# Save Our Love (Guitar Solo)

Chords: C, C/B, A<sup>5</sup>, E/G<sup>#</sup>, Am, Am/G

Treble staff: 4/4 time signature. Bass staff: 10, 7, 9, 10, 12, 10, 12, 10, 9, 12, 10, 12, 9, 10, 9.

Chords: F, D/F<sup>#</sup>, G, E/G<sup>#</sup>

Treble staff: 4/4 time signature. Bass staff: 12, 9, 10, 12, 12, 12, 10, 12, 10, 12, 13, 12, 10, 13, 12, 10, 13, 9, 12, 10, 9, 12, 11.

Chords: Am, 8va

Treble staff: 4/4 time signature. Bass staff: 12, 14, 14, 13, 12, 17, 12, 19, 14, 15, 15, 13, 12, 13, 15.

Chords: Fmaj<sup>7</sup>, (8va)

Treble staff: 4/4 time signature. Bass staff: 13, 12, 14, 13, 12, 17, 12, 13, 15, 13, 12, 15, 13, 12, 15, 13, 12, 14, 13, 12, 17, 17, 19, 19, 19.

Am  
(8va)

(19) 19 19 17 17 14 17 14 13 12 17 12 13 14 12 15 13 12

F  
(8va)

15 13 12 15 13 12 10 10 13 12 10 12 10 9 10 10 12 10 9 12 10 12 10 9 10 12

Dm A/C#  
(8va)

8 12 10 10 10 12 10 10 10 9 10 9 12 17 18 15 18 13 18 17 18 15 14 15 14 15 14 15 14

Dm A/C#  
(8va)

15 14 15 13 17 21 21 21 22 22 21 20 10 21 20 18 17 15 14 17 15 18 17 18 17 15 15 13 15 17

Gm (8va)      Gm/F      Esus

18 17 18 17 18 17 15 17 17 12 12 12 17 12 17 12 12 17 12 12 17 12 12 17 12 21 1 1/2

F      F/E

9 10 10 10 12 13 12 10 8 10 8 6 5

Dm

6 8 6 5 7 3 5 3 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5

F      Am/E      Dm      C      G/B      Am      E/G#      C

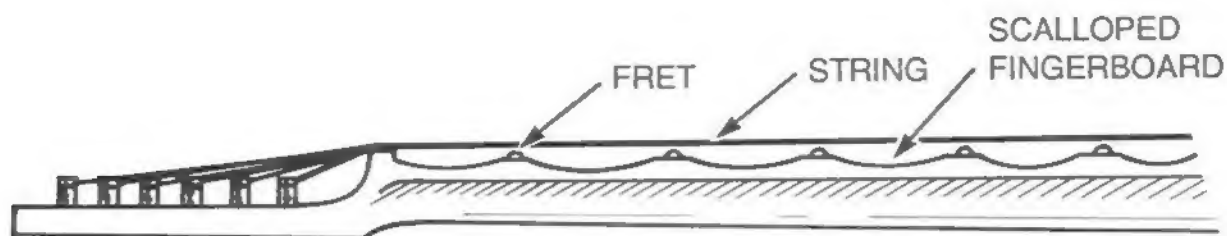
(9) 9 7 9 7 5 4 5 4 7 5 7 5 4

## Equipment

**Picks:** Yngwie uses a very stiff pick (1.5mm). Since a stiff pick travels through the string without bending, it clears the string sooner than a thin one that would bend; and therefore is in position for the next stroke sooner.

**Scalloped necks:** Yngwie first discovered the scalloped neck when he was very young. While working as a guitar repairman in Stockholm he came across an old 16th century lute. Instead of frets, the instrument had a scalloped neck, with the edges of the wood serving as the frets. He tried this out on one of his guitars and liked the results.

Yngwie stresses that the reason he likes the scalloped neck is because he can get a better grip on the strings, and has nothing to do with allowing him to play faster. In fact, the scalloped neck makes it more difficult to play fast.



**Guitars:** Yngwie's guitar of choice is the Fender Stratocaster. He uses a stock pickup in the center position and two DiMarzios in the rhythm and lead positions. His tremolo system is also the stock Fender tremolo without a locking nut.



**Amps:** For amplification Yngwie uses Marshall 50 watt heads, the Mark 2 model, made in the early '70s. In the studio he uses four heads and eight 4 x 12 cabinets. On stage he uses 24 heads and 27 4 x 12 cabinets.

**Effects:** Yngwie uses a small rack with 4 presets and 3 delays and a harmonizer. Preset #1 is just straight guitar. Preset #2 is a heavy delay (used in the Echo Etude). Preset #3 is a chorus, and #4 is a harmonizer giving him an octave above the note he is playing.

Besides these presets he uses an echo unit set to double every note (see Example 6), an octave divider and a Cry Baby wah-wah.





# Yngwie Malmsteen

Often described as a fusion of neo-classical, metal, rock and blues, Yngwie Malmsteen's incredible style has influenced guitarists the world over.

A companion to Yngwie's immensely successful REH video, this book/audio package (both cassette and CD are available) takes you step by step through many of Yngwie's favorite licks, patterns, solos, and rhythm parts. All music is transcribed in notation and tablature.

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